

FOR THE SUMMER GIRL.

(Written for The Post.)

York, April 13.—Although summer dresses never change, the small beauty of the summer girl were never the same. She may buy her material for a pretty dress, for 10 cents a yard, by copying the simple fashions of summer, make the dress complete of \$2, yet when she has finished her complete, it will be found that she cost \$20 instead of \$2 upon it.

Superfluous \$18 will have gone for all belonging to the toilette. These numerous things and so elegant, they mount up with a rapidity and to keep with a small figure. At the age, when the plain bolero was in style and the puffed sleeve full of the trimming required, it was a dress on a roller, but this season the bolero will be trimmed and the dress decorated with ruffles, lace, and trimmings of various kinds. It will be found that it takes money to be an "appearance."

MANY TRIMMINGS.
Dress itself but a small part of the effects for, over the dress is little lace-trimmed, or a fancy collar, or a pair of sleeve puffs that are at the shoulder and caught in with ribbons.

Regular trimmings is the chiffon which is year after year. It is made of box plaided chiffon, which you require only eighteen inches, already plaited and doubled ready to use. All you need to add is the trim to the ends you get a yard of chiffon, which comes for \$1. You cut it in two and sew the pieces upon the ends of your dress. Now with four bunches of ribbon and a yard of narrow chiffon you can make rosettes upon your dress complete a very pretty article.

It is to be worn all summer and in place of the stock. The neck is dressed as lightly as possible. A fichu is to be thrown around it, is uglier than a heavy neck trim with a fichu over it, for the neck is on a ball-like bulkiness that is a pretty accessory which also robs the dress of its beauty. It is a violet fan—for it must be that this is to be a violet sea-violet fan is never fully closed.



THE FICHU OF CHIFFON.

foundation for white silk fan, with small violet are fastened so as to be in place of the naturally. The proper treated, looks as if it had been used for a shirt upon the lady's dress. A very small girl can choose small silk and to decorate all the stick with a small violet in place by strong and then pressed with a heavy and light is strong enough, a violet is heavy enough, the violet is almost stamped in the silk.

USPS OF GLUE.
A little summer trimmings, the girl should understand the value of the small pretty things which the shops are nearly always ready to sell. Glue is a very useful thing by the aid of good glue. Glue is longer for some varieties of the hem in a skirt, and nothing like a good tailor's glue, in place for the bottoms of muslin and fine trimmings and ribbons, glue takes the place of

summer pocketbook matches the dress is very easily managed without expenditure. In these days of imitation leathers, it is very easy to get a green pocketbook to match the dress, or a lavender one to match the dress. The gray and tan leathers are numerous that there is no one not owning one to match your

grown. And so through the whole category of pretty purses. The combination purses hold money, cards, buttons, books, handkerchiefs, pins and they are most useful. Few women venture out without them. It is said that, in the depth of many a stylish pocketbook lies a nice little silk bag, in which are a few grains of "lily white" for the trying moment when the complexion becomes shiny.

Summer shoes and slippers are to be quite high in the heel. There are three styles. The first heel, which consists of only two layers or "lifts," the common sense, which is half an inch high, the French heel, which is an inch high again, and the Louis Quinze, which is an inch and a half in height. The Louis Quinze points toward the middle of the foot, while the French heel is straight up and down, broad and flat and scarcely raises the heel off the ground.

POPULAR HEELS.

In heels it may be stated that the Louis Quinze will be the most popular—all personal advice to the contrary. Women of delicate leanings declare that the natural curve of the foot is such that they are uncomfortable in a common sense shoe, and that they walk more easily in a French heel than in a flat one. Be that as it may, the tendency this summer is toward the very high heel.

Slippers are mostly trimmed with very large buckles, and in this connection it may be stated that the summer girl who wishes to have a variety of slippers, will resort to a little artifice to accomplish her ends. She will purchase one pair of very nice slippers with Louis Quinze heels. They will be pointed toes, high instep and cut upon an expensive last. Perhaps she will pay as high as \$3 for them. They will have plain, rather high tops, and upon these slippers she will place different trimmings to match her dresses.

She will have one great silver buckle fastened over a knot of green silk. When she wears her green dress, she will fasten this buckle upon the slipper, high over the instep. She will also have a very large cerise satin rosette which she will pin on the slipper toward the toe, when she wears a black, white or cerise house dress, and so she will make this one pair of slippers answer for half a dozen different gowns.

Notwithstanding the fact that the economical girl will make one pair of slippers answer for many dresses, slippers and shoes come in every variety from the very



THE SKIRTS ARE CONSPICUOUSLY ELABORATE AND ORIGINAL.

is a mere foundation for the elaborate trimmings that are put on afterward. White lace yokes and white lace boleros carry all the palm for popularity.

LACE YOKES.

Twelve yokes of different kinds of lace, made in different shapes and in black, white and ecru lace, are not too many for the summer girl to own. Of gowns she has equally as many. There are a little better than yokes and may have sleeves attached. Many people wear a plain china silk waist as a gown with a low-necked, short-sleeved bodice over it.

Of small belongings there is no end, and the girl who wants to look fresh and new all the season, should begin to lay in a stock of these small things. If she makes them for herself, she will find that they are much better than if she buys them, but to begin with she had better purchase a model outright in the shops, or her productions will have the "all but" appearance of most home-made articles. It is impossible to fashion a yoke, a fichu or even a silk made sash, upon home-made ideas. You need a "boughten" one for a pattern. But if you purchase one to look at, you will do very well by yourself if you are neat and have plenty of patience.

Helen Ward.

NO RIGHT TO UGLINESS.

Woman Should Do Everything in Her Power to Be Pleasant.

Sir Walter Besant writes in a London magazine that it is reported that a woman lecturer in New York has been advancing a new doctrine—a doctrine of rebellion. She claims, among the sacred rights of women, nothing less than the right—with a capital R—to be ugly—with a capital U—if they please. "We old-fashioned folk, who find nothing so delightful in the world as the woman who is not ugly, the woman who pleases and attracts by her loveliness of face and form, or by the graciousness of her manners, or by the ready sympathy of her mind, or by the grace with which she presents herself, so to speak, in a careful setting of dress, need not be moved in the

least by this new doctrine. The woman lecturer can not try as hard and as long as she pleases, put off her womanhood and become neuter. The course of the world has firmly established two strong points in the human mind, even the most savage. First, that the man must always have in him something of the warrior. He must be quick to fight, strong to defend, inventive and constructive, a hunter after food and a cultivator of the soil. It is, if he please, his right—always with a capital—to be a cur and a coward, but there never has been a man who openly, deliberately and without shame has taken on that role. It is, on the other hand, understood to be the special duty of the woman to look after the home, to make that home pleasant to man and to the children, and since this is and always will be the chief duty and life-work of the woman a whole group of virtues has grown up for her exclusive use. Among them the most conspicuous is the virtue of attractiveness. "What!" cries the advanced one, "deck myself out in fine clothes to please mere men? Never! Madam, you are doubtless within your right. Dress as you please. But if you refuse to obey this law of your being you will fail to persuade women, as you will succeed in making yourself disgusting to men. Do not reply that there are women who are plain by nature. No woman need remain unattractive if she cultivates graciousness, sympathy and becoming dress."

CARVING AS AN ART.

It Should Be Taught to Every Child or They Rarely Learn It.

Only persistent practice and definite knowledge make carving a pleasure and a success. Neither illustration nor diagrams are of much assistance in learning this art. As a distinguished authority on carving says in his monograph on the subject: "Illustrations can not prove helpful because the actual thing before us bears faint resemblance to pictures, these being able to give us only surfaces, with no hints of what may be inside." By right of precedence, the carver's chair belongs to the head of the house, either father or mother, but weariness, procre-

pation, or, more often, a parent's pleasure in contemplating the increasing dexterity of a clever son or daughter in presiding over and properly distributing a joint, fowl or fish, leads the elders to resign in favor of the youth when guests are not present. Carving at the table, it is said, is now considered not only a useful art, but a social accomplishment as well. A practical knowledge of its process should be a part of the education of all young people. Children should know how to carve by the time they are fifteen years old. In France a boy is required to take his turn in cutting and serving meats at table as soon as he is strong enough to handle the knife and fork. Sometimes he stands upon a broad stool made for the purpose, and he is proud when he is successful, and ashamed when found imperfect.

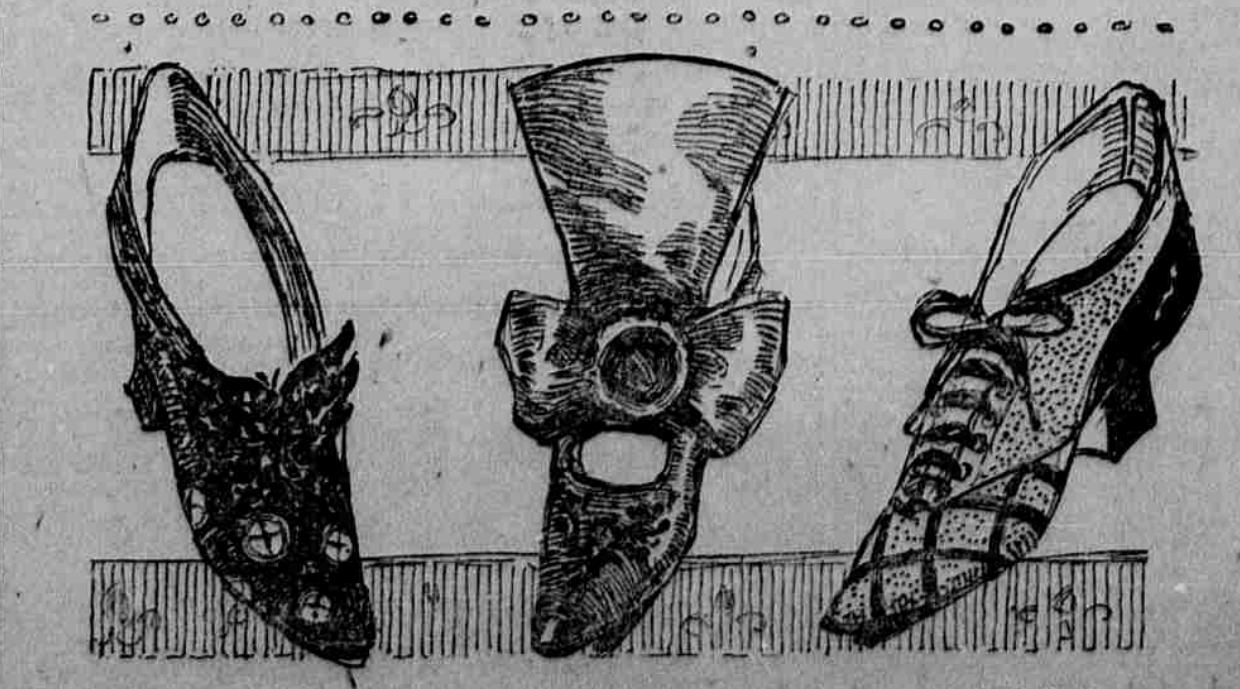
Tall-Tale Shoes.

One can safely choose a friend by observing his shoes. If after a couple of months' wear the soles and heels are worn evenly you may know the owner is a resolute business man or a genial, pleasant woman with a clear head. If the sole is worn on the outside, the wearer is capricious, self-willed, uncertain and adventurous.

The way people walk is an unerring guide to character. A weak and hesitating person wears his shoes on the inner side, while a cheerful light-hearted person walks with an elastic step, and wears the soles of his shoes evenly. The shoe kicked out at the heels denotes depression. Never have anything to say to a lover who laces his boots very tight, for he will be stingy and horrid toward his wife. Easily laced shoes means that he will be kind and attentive, but careless lacing shows a man to be a villain, so give him a wide berth.

Favorable Striped Stock.

Horizontal stripes will decidedly have the preference this season, whether it be in the silks or in the new transparent black stuffs imported from Paris, which will be worn over the black and over a color. Some of them approached closely to the crepon of a year or two ago.



HOUSE SLIPPER, PLAZA SHOE, DANING TIE.

OUR PARIS FASHION LETTER

Paris, April 7.—(Special Correspondence of The Post.)—I have just been shown a variety of pretty gowns that have been designed for a young French matron who will spend the spring months on the Riviera.

The skirts of all these toilettes are conspicuously elaborate and original for the courtesies. Energetic now seem to be centered on fashioning new styles of skirts.

Even the traveling gown of beige whipcord boasted of simple but novel skirt. It was made close fitting over the hips and the fullness at the back was supplied by two full gores. The left side of the apron was attached with a strapped seam, six inches below the waist, and from there it turned back in the form of a reverse that was faced with green and blue tartan taffeta. Two large dark pearl buttons were placed above the reverse.

NEW CORSAGE.

The corsage was a blouse of the whipcord fastening at the left side with a strap finish that coincided with the strap on the skirt to give a princess effect. A narrow V of the tartan was inserted at the back and front of the corsage, and there was a bit of the tartan, visible in the facing of the capulettes. The high collar of the cloth was mounted by two tabs of dark green velvet wired to stand out. The draped corsage was of the tartan.

The chic promenade gown was made of re-ved green cloth. It had a skirt close fitting over the hips with the fullness at the back arranged in two narrow underlapping plaits. Around the bottom there was a broad, bias fold of dark green velvet trimmed at the top edge with appliques of deep cream lace. The top part of the skirt was ornamented with lines of deep green velvet and appliques of deep cream lace.

The corsage was a blouse of the cloth opening over a broad vest of old ivory satin. It was cut to show an empiement of pale mauve satin that was outlined with two narrow gold cords and tiny gilt claws. Short lapels of dark green velvet turned back from the vest. They were edged with a narrow facing of the ivory satin. The tall, straight collar was of the pale mauve satin. It was ornamented with a full butterfly bow of cream tulle embroidered and spangled. The narrow corsage was of dark green velvet fastening with a quaint old gold clasp.

THE TOQUE.

The small toque to be worn with this gown was composed entirely of fringed violet leaves in several shades of green. It was draped high with spangled cream tulle.

The visiting gown was the most unusual of

each sleeve. The collar and girdle were of mauve velvet.

One of the evening gowns that was particularly attractive was made of cream flower satin and pale gold mousseline de soie. The skirt was fashioned with a long full train of the plain satin. From the apron in the train the skirt was covered with pale yellow accordion pleated mousseline de soie held in straps of orange velvet terminating in bow knots at either edge of the apron. The velvet was studded with astras.

AN EVENING WAIST.

The corsage of satin was covered full with the yellow mousseline de soie. A high pointed corselet effect was given with the gills. It was outlined with the orange velvet ribbon that terminated in a big bow knot applied on the mousseline de soie. The neck was cut square and was finished with a full ruche of the mousseline de soie that mounted high over the shoulder straps. The narrow draped girdle was of orange velvet.

With all of the doublet evening gowns the courtesies furnish hand collars of velvet or satin that are richly trimmed and made with infinite care, for the woman of fashion insists on high neck wearing. Of course, "buds" need not follow the prevailing fashion, but matrons whose necks begin to show their age are only glad to adopt high neck effects.

In the braided gowns the woman of industry finds work for her busy fingers. She can braid her skirt so that it looks as if it were overkirt and underskirt, yet in reality it is all one. The braiding must be done upon a cloth of good quality and the braid itself must be of good color, firm and glossy, or it is not worth the trouble.

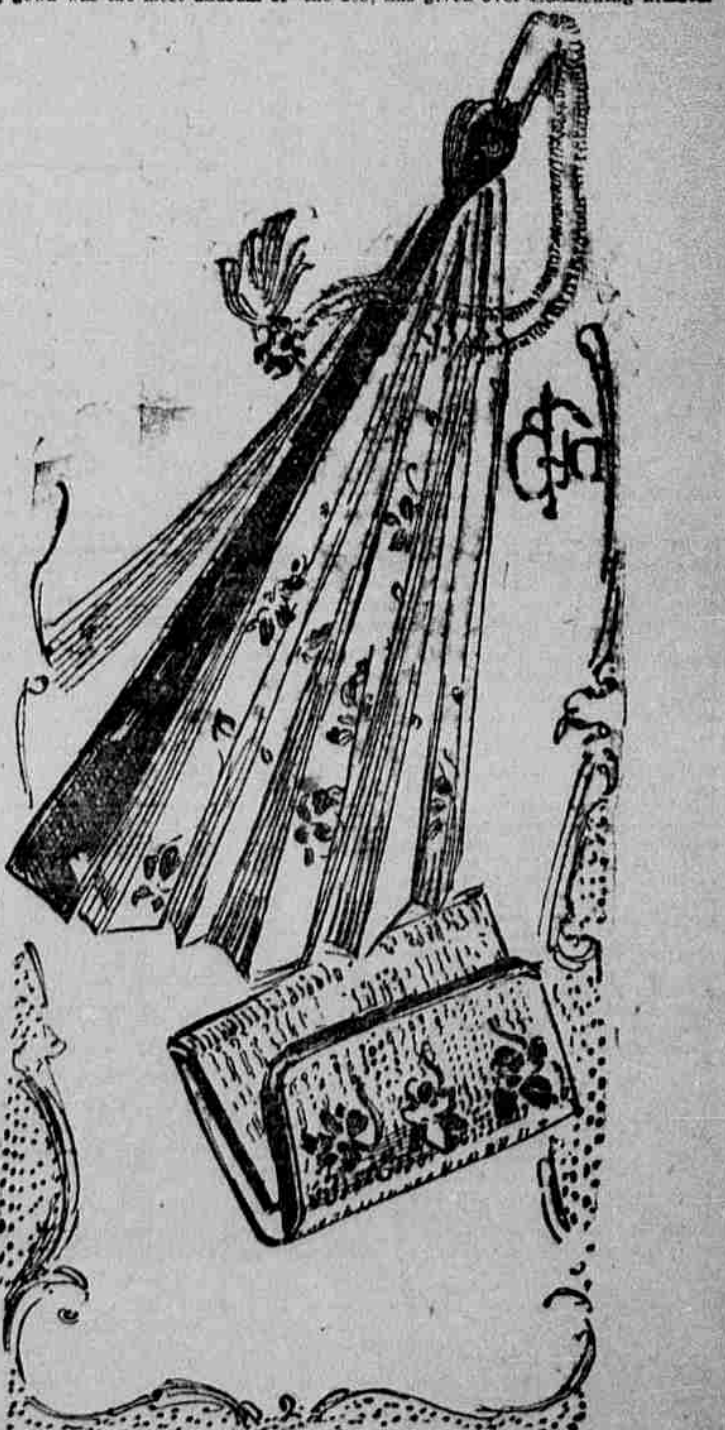
Tan, green, light blue, deep red and black are the colors to braid. Mark them before beginning, then braid on with persistence. The cost of such a gown is considerable if you get your material to do it for you, but alone you can braid for very little. Nina Goodwin.

WHEN A MAN ATTRACTS.

Women Like Him Best in His Early Thirties.

"At what age are men most pleasing to women?" A London editor recently threw this bone to the public, which fell on it and worried it and quarreled over it, and worked up a fine state of excitement about it, much to the editorial satisfaction and profit.

The general conclusion reached was that a man, to be truly attractive from a feminine standpoint, must be over 30 and under 45 years of age. Over 30, because then, if he is a possible person at all, he has lost the first raw cockiness and before the 20s; has given over something himself



SHE TRIMS HER FAN AND POCKET BOOK.

these toilettes. It was made of stout coarse meshed silk net in a subdued shade of heliotrope, over a transparency of bright green taffeta. The net was gathered around the hips into three full puffs with ruchings between. It was held in place by narrow elastic bands that gave the skirt the necessary suppleness. From the last puff the net fell to give the effect of a full Spanish flounce.

The close fitting corsage of the green taffeta was covered full with the net. It was gathered full at each shoulder seam and draped to show a narrow V of the taffeta back and front that was covered with changeable green and heliotrope passementerie. The fullness was carried down into a pointed girdle of the green silk that was hardly visible under the heavy passementerie.

There was a rich little collar fashioned for this gown of heliotrope bengaline. It was slashed and bordered with accordion pleated frills of heliotrope mousseline de soie, over bright green frills finished the edges of the silk. The high Medici collar was filled with mousseline de soie frills.

RECEPTION GOWNS.

The reception gown was exceedingly artistic and rich. It was built of pale gray bengaline. The skirt was decidedly clinging and at the back the full gores merged into a short train. At the left side it opened over a narrow panel of puffed mauve gauze. Along the edge of the panel the skirt was trimmed with appliques of cream lace, studded with astras stones.

The corsage was a blouse of the pale gray bengaline that opened at the left side to show narrow strip of mauve satin, covered full with puffed mauve gauze that connected with the gauze panel. At least the skirt was princess, though the gown was really made in two pieces. Along the edge of the gauze there was a trimming of lace applique like that on the skirt.

The sleeves were of mauve satin and were covered full with the mauve gauze arranged in eight puffs. A full short bow of the accordion pleated gauze trimmed the top of

and his characteristic, and learned to be interested in the personalities and standpoints of others. By that time he has lived and loved, and so gathered about him an atmosphere of experience—a charm that must be acquired slowly, like vines on a house, but that has a strong influence on a woman's imagination.

In the early 30s a man has mastered himself, if he is ever going to, and that is the first step towards mastering others. And if there is one thing the proud, free, independent, untrammelled woman of today lives, it is to find herself mastered. Moreover, she can be her most fascinating without visible effect on him, and that is irresistible to a woman. A boy's adoration may be gained by three glances and a smile, and is but a cheap tribute, since the next girl, and the one after the next, could have secured it just as easily. But the love of a man of 30 is given to her as an individual, and not just as a thing in smiles and petticoats, and so is infinitely precious to her.

When a man passes 45 he is apt to go back to some of his early traits. He is too easily pleased—his admiration too easily his egoism in its place. His youngness in others has lost its keenness, so he avoids his egoism in it. His youngness in zone, and with it the divinity that makes a man before mounting flesh and the spirit of prudence uncovers him and pushes him into the realm of middle-aged commonness. He loses his distinction as a possible hero, and becomes merely a commonplace member of the world's growth.

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